

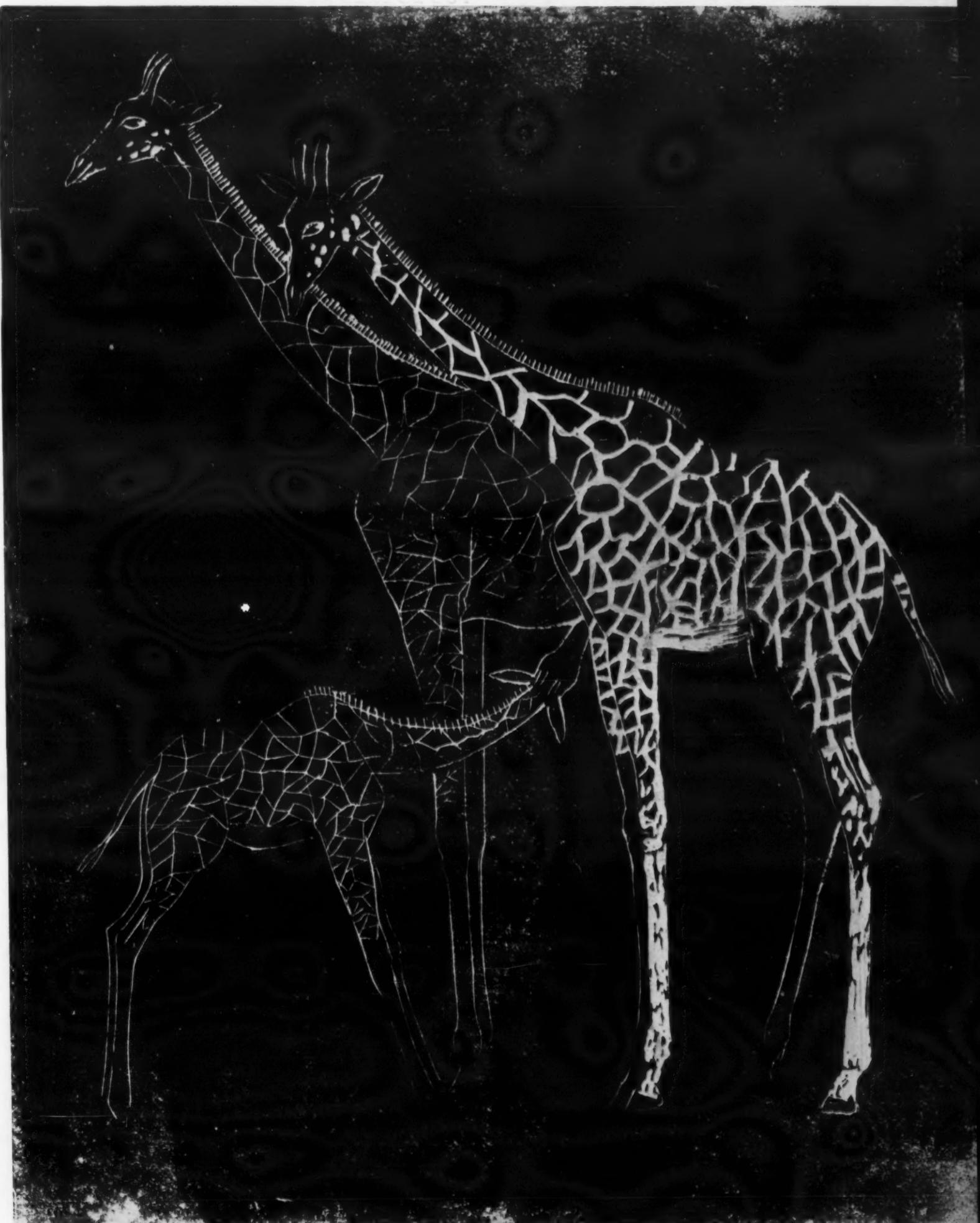
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# THE ART NEWS

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ARMS AND ARMOR. Side arms and head armor, including a Swiss pig-faced bascinet dating from about 1400, an Italian fifteenth century barbute, a Burgundian rondel dagger of about 1500, a calendar sword of German origin dating from about 1580, and three seventeenth century French and German mounted bronze cannon.

BRONZES. A collection of medals and plaquettes by contemporary American sculptors. Sculptured animal and other bronzes by Antoine Barye, Pierre Jules Mène, and James L. Clark.

ORIENTAL ART. Chinese porcelains including important monochrome items: K'ang-hsi peach-bloom and *clair de lune* coupes and amphorae. Indian and Persian miniatures. Sultanabad and other Persian pottery. Chinese paintings on silk, of the Ming period. Japanese *netsuke*, *inro*, and ivories.

ANTIQUITIES. Coptic linen tapestries. A collection of thirty ancient Luristan bronzes from the excavations made with the authority of the Persian government in 1928. Roman and other iridescent glass dating from the second century B.C. to the fourth century A.D. Egyptian necklaces, amulets, and a sculptured limestone *bas relief*.

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 Architectural League, 115 E. 40th St. *Renderings by John Wenrick*, Jan. 4-16.  
 Art Students' League, 215 W. 57th St. *Paintings by Rico le Brun; Student Concours*, Jan. 5-16.  
 Brooklyn Museum, Eastern Parkway. *Exhibitions of Rayon; Spinning and Weaving; Photographs of Contemporary Dancers*, to Jan. 25.  
 Columbia University, Avery Library. *The Aquatint in Architectural Illustration*, Jan. 4-28.  
 Cooper Union Museum, Fourth Ave. at 8th St. *Exhibition of Toys lent by Mr. and Mrs. Dewitt Clinton Cohen*, to Jan. 16.  
 International Art Center, 310 Riverside Drive. *Prints for the People*, Jan. 4-31.  
 Metropolitan Museum of Art, Fifth Ave. at 82nd St. *Prints and Drawings of Architecture*, to Jan. 31; *Paintings by John Singleton Copley*, to Feb. 14; *Japanese Arms and Armor*, to Jan. 17.  
 Pierpont Morgan Library, 29 E. 30th St. *Italian Drawings and Manuscripts of the Sixth to Sixteenth Century*, to April 1.  
 Municipal Art Galleries, 62 W. 53rd St. *Paintings, Drawings and Prints by New York Artists*, to Jan. 10.  
 Museum of the City of New York, Fifth Ave. at 103rd St. *New York at the Turn of the Century*, to May 1.  
 Museum of Modern Art, 11 W. 53rd St. *Surrealism and Fantastic Art*, to Jan. 17.  
 New School for Social Research, 66 W. 12th St. *Watercolors by Contemporary Mexicans*, Jan. 4-16.  
 New York Public Library, Fifth Ave. at 42nd St., Room 321. *Prints in Prints, to March 1; Fifteenth and Sixteenth Century Illustrated Books and Manuscripts*, to Jan. 31.  
 Whitney Museum of American Art, 10 W. 8th St. *Winslow Homer Centenary Exhibition*, to Jan. 15.

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 L. Alavoine and Co., 712 Fifth Ave. *Five Eighteenth Century French and Italian Rooms*, to Feb. 28.  
 American Indian Art Gallery, 120 E. 57th St. *Group Show of Paintings*, Jan. 4-31.

(Continued on page 26)

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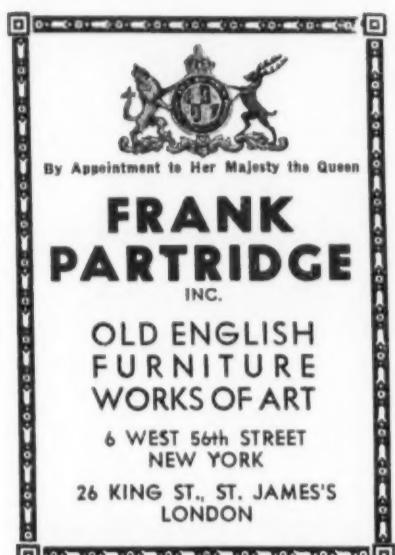
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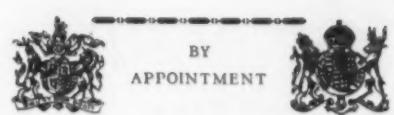
**THE ART NEWS**  
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NUMBER 14

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## TABLES with Cabriole Legs

Douglas Curry contributes the miniature mahogany side table, which stands eight inches high and is a faithful copy of the type current in England during the middle of the eighteenth century. The pad feet of this table, being rather large in proportion, make it a substantial place to put decorative objects.



The mahogany low-boy from William Kimbel and Son resembles the tables made for dressing during the middle of the eighteenth century in England. They, in turn, were an evolution from the popular gaming table design of the period and were fitted with drawers, which in the case of this piece are reeded.



Unusual beauty of color distinguishes this mahogany card table, which is in its original condition and comes from Edwards and Sons, London. Its cabriole legs are decorated with light carving and terminate in club feet. The back legs are comparatively straight for tables of this period.



Mrs. Tysen contributes the gaming table with cabriole legs and carved lattice of Chinese Chippendale inspiration. Card playing, stimulated by the prevailing sport of speculation, became little short of a mania during the middle of the eighteenth century and tables of this type grew more elaborate in decoration as its popularity increased.

## THE FORUM OF DECORATIVE ARTS



### URN SHAPES in Porcelain



*W*ith a design in which gray and green predominate, the urn from Edward Garratt is one of a pair which stand eleven and one-half inches in height. The background is gold, which was popular during the Directoire period in France, when they were made. The handles, which terminate in masques, are elaborate and the bases are marbleized.



*T*he Worcester vase from Mallett, London, follows the urn shape in which so much eighteenth century porcelain, both in France and England, was made. The handles, placed high on the body of the urn, suggest the traditional urn handles. Many of the best artists of the day worked at Worcester as decorators, so that the delicate little scene after Boucher is finely painted.



*F*rench porcelain of the early nineteenth century, the urns of Medici shape are from Elinor Merrell. They stand on four claw feet and their loop handles rise from two masques. The decoration consists of flower clusters on a white ground, and they are twelve inches in height.



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#### THE SELF-PORTRAIT OF CRESPI FOR HARTFORD

*Just purchased for Hartford together with the fine Magnasco illustrated on page 20 of this issue, this self-portrait of Giuseppe Maria Crespi, the great Bolognese Baroque painter, is an important document as well as a characteristic example of his compact though brilliant style, painted about 1710. First shown in the Crespi memorial exhibition held at Bologna in 1935, this captivating view of the intimate aspects of a distinguished painter is to be included in a loan exhibition of Crespi's works in New York next week. It is a notable addition to Italian Baroque paintings in this country.*

# THE ART NEWS

JANUARY 2, 1937

## The Art of the Samurai

By J. Leroy Davidson

ADMIRERS of almost any type of art can find some reflection of their preferences in the collection of Japanese arms and armor now on display in the new gallery at the Metropolitan Museum of Art. Adherents of functionalism will find complete satisfaction in the simple and exceedingly effective lines of the Japanese sword; those who appreciate pure craftsmanship will find it everywhere from the early helmet to the highly intricate and rococo sword furniture of the nineteenth century; even seekers of surrealist images, perhaps, will find unwitting predecessors in the Japanese warrior's fantastic crests.

The occasion for the exhibition is to display the Japanese division of the George C. Stone Bequest of Oriental Arms and Armor. Subsequent exhibitions will include the following groups: Japanese, Turkish and Balkan; Chinese and Malayan; Indian and Persian. In the Museum's *Bulletin* Mr. Grancsay, Curator of Arms and Armor, describes the collection itself, remarking that:

"Mr. Stone collected actively and discriminately for half a century. His professional work aided him in the pursuit of his avocation, for he was long connected with a great mining and metallurgical enterprise in which he acquired an extraordinary fund of technical knowledge."

We know of the existence of Japanese armor in prehistoric times (to ca. 552 A.D.) from the excavations of actual armor and *haniwa* figurines, pottery statuettes on hollow cylinders. The finest of the warrior figures are attired in complete armor. Some of these probably date as late as the sixth century of our era. While this early period is not represented in the exhibition, a helmet dated 1472 still carries on the fundamental features of its ancient prototype.

However, it was not until later, in the great Kamakura period

(1185-1392) that the art of the armorer reached its highest point. The sword became known as the "soul of the Samurai" that class of warriors whose actual loyalty and heroism equals the heroism of our knightly legends. So cherished was the symbol that, before a sword could be cast, the armorer spent days in fasting and in prayer to purify himself for this arduous and sacred task.

Blades made during the Kamakura period are considered the finest by Japanese experts. The Japanese sword, intended for slashing, not for thrusting, is slightly curved and varies in size. Formed by continuous flattening and folding of steel billets which are finally welded together, the blade becomes extremely tough. Wavy lines in the steel caused by the repeated folding of the metal add a fortuitous but subtle note of decoration. More pronounced wavy lines are formed by clay which covers the back of the blade during the firing. Protected by the clay, the back remains less brittle and acts as an excellent reinforcement to the extreme hardness of the cutting edge.

Even today the sword is greatly respected in Japan, and the process of viewing a blade is fraught with ceremony. The blade is examined inch by inch as it is slowly drawn from the sheath and before the point is finally extracted a last request to view it is begged of the owner.

The extreme reverence for the blade was projected in lesser degrees to other sword furniture. Early *tsuba*, or sword guards, were usually of iron, with a reticulated decoration which served to lessen the weight. As time went on, the decoration became more and more prominent, but it was not until about 1600 that a real decadence set in. An era of peace descended on the land to last for two hundred and fifty years, and the ruling Shoguns, to keep an eye on their unruly subjects, required them to



EXHIBITED AT THE METROPOLITAN MUSEUM OF ART

A JAPANESE HELMET OF THE SIXTEENTH CENTURY SIGNED: "NARIKUNI" SEVENTEENTH CENTURY ELABORATELY EMBOSSED MASK IN ONE PIECE

EXHIBITED AT THE METROPOLITAN MUSEUM OF ART



spend a part of the year at the court. There the rugged spirit of Japan's chivalry succumbed to the precious ceremonial life.

Less attention was paid to the blade of the sword than to its accessories. The *tsuba*, frequently inlaid with mother-of-pearl, became purely ornamental and inadequate for practical use. *Minuki*, little metal decorations used to fasten the rivets in the sword handle, stimulated the fantasy of the craftsman. In never ending variety, like the better known *netsuké*, these pieces exploited the creative forces of the period which in earlier days had been spent on more powerful forms. The present exhibition has the virtue of showing the *tsuba* and *minuki* in their proper places on the sword, rather than, as they frequently appear, in isolation.

Other examples of the armorer's art are presented in the helmets and the iron masks worn beneath them. Several of these were made by members of the famous Myochin family which, from the twelfth to the eighteenth century, furnished armor to the court. One of the most interesting helmets in the collection was made by Myochin Shikibu Ki Munesuke in 1686. Built of seventy-one ridged lames, it is held together by 1,120 protruding rivets which not only serve a decorative purpose, but offer a bristling surface to the easily nicked edge of the sword.

Masks also served a double purpose—to protect the face and to frighten the enemy by their terrifying aspects. While some are pure grotesquerie, others, especially those by the Myochin, have a sculptural treatment which places them in the ranks of the fine arts.

Complete suits of armor, war fans, firearms, and archery equipment conclude the exhibition. Crests add a fantastic touch; a bee one foot in length must have presented a weird sight on a Samurai's helmet. A nineteenth century fan representing Napoleon on horseback shows the assimilation of European influences which were to destroy the age old tradition of the Samurai.

Mr. Granesay has also written admirable detailed descriptions of individual pieces in the current *Bulletin*, from which we quote as follows:

"One of the helmets bears the name of the renowned armorer Myochin Nobuiye (seventeenth master) and a date corresponding to 1472. It is made of fifty-seven lames, practically all of which have a tall ridge, equidistant from its neighbors and graduated in height from the base to the apex. The lames are riveted on the inside and countersunk on the outside, and they are fitted with masterful accuracy. Another helmet bearing this master's name records that it was completed on "an auspicious day" in February, 1526. According to tradition Nobuiye was first known as Yasuiye; but when he made a helmet for Takeda Harunobu, the noble graciously presented him with the character *Nobu* from his own name, and



EXHIBITED AT THE METROPOLITAN MUSEUM OF ART

HELMET CREST: A WOODEN BEE WITH LEATHER WINGS AND METAL LEGS

thenceforward Yasuiye called himself Nobuiye....

"Open helmets, or *jinsasa*, were worn by retainers of nobles. One of these, a single plate of iron embossed with a demon riding on a sea monster, is signed Myochin Munenobu (twentieth master, active 1616-1623). The cabasset, a helmet of European form, was worn by the emperor's bodyguard.

"In front of the helmet was usually worn the *maidate*, an ornament corresponding to the crest worn on European helmets. It was often an ani-

mal or mythical creature, whose characteristics the wearer was supposed to emulate. Among the crests exhibited are those representing an arrow, a vajra-hilted sword, a bee, a flying dragon, crouching rabbit, a dolphin, a dragonfly, a fox, a tiger, and a dragon. These are of various materials—iron, gilded metal, lacquered wood, leather, whalebone, and so forth....

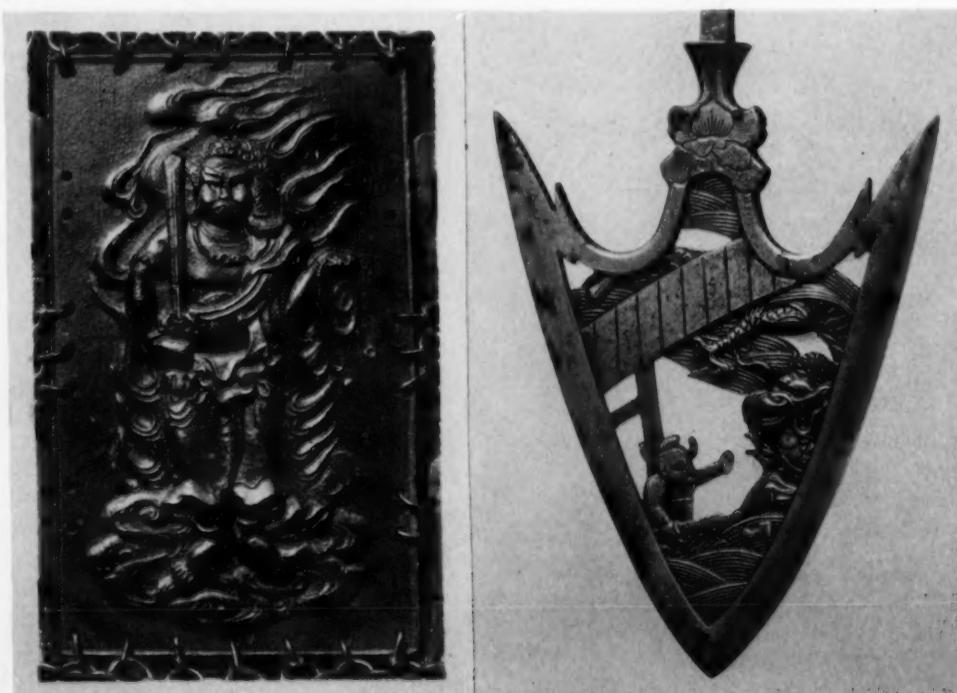
"With helmets were worn grotesque masks, of which there are five principal types, varying according to the degree of completeness. They are often skillfully embossed. Characteristic among the features represented are those of an old man's face, a young boy's face, a ghost, and the *tengu*, or mountain demon. Several of the masks in the exhibition bear the name of a Myochin master. One is inscribed with the name of a Myochin Nobuiye, and the illustrated example, elaborately embossed in one piece, is inscribed Myochin Munemitsu (eighth master, active 1320).

"There are a number of fine sleeves, one pair of which may be considered extraordinary. They are decorated with small plaques, skillfully embossed and chased; on the left plaque is represented the god Fudo, on the right an unidentified god. Both figures have gold eyes and their swords have a gold mid-ridge. The hinges which secure the side lames of the upper plate are fashioned to simulate butterflies.

"Embossed work is also represented by a cuirass of steel, decorated to suggest the naked body, signed by Myochin Nobuyuki and dated 1536. Myochin Munesuke's name appears on a breastplate embossed with the character reading *Hachiman* (the god of war). A work which further testifies to this artist's skill and shows that upon occasion he strayed away from armor making is the remarkable raven in Gallery E 120, (Case 013).

"Firearms were introduced into Japan by the Portuguese, who landed on the island of Tanegashima in 1542. The local armorers copied the matchlock muskets which the Europeans brought with them, and from that time firearms were known in Japan as Tanegashima after the original place of manufacture. The Stone bequest includes some of the percussion pistols introduced after Commodore Perry's expedition in 1853 as well as matchlock muskets.

"Firearms, however, long continued to play a secondary role to the bow and arrow, for archery is so closely intertwined with mythology and history in Japan that it has a religious significance."



EXHIBITED AT THE METROPOLITAN MUSEUM OF ART

(LEFT) DETAIL FROM A SLEEVE; (RIGHT) ARROWHEAD SIGNED UMETADA

"LANDSCAPE WITH NYMPHS AND SATYRS"



BY THE CLASSICAL NICOLAS POUSSIN

LENT TO THE ROCHESTER MEMORIAL ART GALLERY BY THE CLEVELAND MUSEUM OF ART

## Three Centuries of Rebels in Art

By Isabel C. Herdle

THE Memorial Art Gallery of Rochester is presenting this month as its most significant exhibition of the year—"Rebels in Art," an historical comparison and contrast exhibition which has for its theme the great individualists in the history of French painting from the seventeenth to the twentieth century and the accepted, or official art of the day from which they rebelled. It was not the aim of the Gallery to cover comprehensively all of the personalities and movements in France during this period, but rather to survey these three epochal centuries in carefully chosen significant canvases from important museums, private and art-dealer collections. In them, there is portrayed on the Gallery walls a provocative conflict of theories and "rebel" personalities in which much of the history of French art can be traced.

The story begins with the seventeenth century, *le grand siècle* of Louis XIV with its solemn and its stilted elegance. Here, in the cold, austere, splendidly conceived work of the official painters of the King—LeBrun, Vouet and even classic Poussin—there is seen a striking contrast with the simple, direct paintings of the LeNain brothers, their contemporaries. Representing this period in the exhibition is a fine Charles LeBrun, *Marius in the Ruins of Carthage* and a painting attributed to Vouet, *The Clemency of Coriolanus*, both canvases lent to the exhibition by the T. B. Walker Art Galleries in Minneapolis. The superb Poussin, *Landscape with Nymphs and Satyrs*, from the collection of

the Cleveland Museum of Art, happily summarizes the strong classic tendencies of the period, while in the engravings of Drevet, Callot, Edelinck, Morin and Nanteuil after the brilliantly rendered portraits of the century, much of the high intellectuality and amazing technical performance of the period is reflected.

In contrast to these "official" paintings, is a still-life painted by an unknown artist of the seventeenth century which in its sincerity, its lack of mannerisms and its direct description of the nature and material of objects presents a striking departure from the mannered elegance and pompous dignity of the painters of the monarchy. In it is seen the tradition of the Flemish popular, descriptive art and the carrying over to the French of their realistic simplicities. Closely

allied to it are the genre scenes of the three LeNain brothers. The seventeenth century still-life was lent to the exhibition by the Brummer Gallery.

The eighteenth century saw an even more direct conflict between the frivolous painters of the Rococo age—Boucher, Watteau, Fragonard, Lancret, Pater, etc., and first, the rugged honesty of Chardin and, secondly, toward the end of the century, the cold classicism of David. Representing the accepted, artificial art of the period is a spirited Boucher from Arnold Seligmann, Rey & Co., gem-like in its color and painted with an amazingly free brush. The pastoral motif, that nostalgic longing for a simple, more idyllic society, which was so marked a feature of eighteenth century



LENT TO THE ROCHESTER MEMORIAL ART GALLERY BY WILDENSTEIN & CO.  
"POT BLANC, RAISINS, POIRE ET PRUNES" BY J. B. S. CHARDIN

thought, finds happy reflection in a large painting by Huet, one of the most successful of the pastoral artists of the period. His careful research in and knowledge of animal life gave a more authentic touch to his country scenes than those painted by his contemporaries. This painting comes from French & Co. In Drouais, represented by a very characteristic, detailed painting, *Portrait of a Lady*, from the Berkshire Museum, the fashionable court of Louis XV found a portrait-painter ideally suited to its taste. Much more freely painted and more simply rendered is the *Portrait of Grand Duchess Elisabeth of Russia* by Vigée LeBrun, lent to the exhibition by Wildenstein & Co.

Side by side, but strikingly opposed to these frivolous painters of *fêtes galantes* and the fashionable portraitists of the eighteenth century, stands Chardin, who with his simple, honest renderings of still-life subjects and bourgeois scenes is the second "rebel" of the exhibition. His clear and unprejudiced vision, his simple, direct mode of painting and his surprising knowledge of light and its effect on color are effectively found in the superb still-life, *Pot Blanc, Raisins, Poire et Prunes*, lent by Wildenstein & Co. Later in the century, the gay-spirited art of the period found much more serious opposition in the work of Jacques Louis David, whose *The Lictors Bringing Back to Brutus the Bodies of his Sons*, a sketch for the painting in the Louvre, was lent to the Gallery by the Wadsworth Atheneum of Hartford. The revival of the antique in architecture, and in the fine and applied arts which was begun under Madame Pompadour received even greater impetus from the Revolution and the following Napoleonic era. In painting, its chief exponent was David, who rebelled against the genre and decorative art of the eighteenth century and excluding all features of the grand manner, sought the serenity of antique art in placid planes and static "marble" poses.

David was the first of the "rebels" to form a definite school of painting, a school whose traditions in turn met violent opposition in the person and work of Géricault and later of Delacroix. Gradually the cold, austere classicism of David was broken down in favor of a more dramatic, emotional approach. With them, visual experiences were substituted for the classic scenes of the older masters and their emotional use of color, dramatic action and free balance soon outmoded the "grand style" of the beginning of the century. Fromentin's *The Combat* lent by the Art Institute of Chicago and DeCamp's *Interior of a Turkish Cafe* from the collection of the Phillips Memorial Gallery reflect the color and dramatic movement of the new school and its interest in the romantic and exotic atmosphere of the Near East. Later Bouguereau, that delight of the nineteenth century American art "collector," although in training a Classicist reflects the "nature" motif of the Romantic School, distorting it, unfortunately, in tune with his own sentimentality. His *April Showers*, a most typical canvas, was lent to the exhibition from the T. B. Walker Collection.



BOUCHER: "ST. JOHN IN THE WILDERNESS"

The Barbizon School, tinged with the romanticism of the day in its rendering of nature objectively rather than realistically, was considered—if at all!—by contemporary critics as a part of the Romantic movement, but certain members of the group reflect rather the old tradition of LeNain, Chardin and the Flemings. Representing this particular phase of nineteenth century painting in the exhibition, the Gallery offers two fine Corot landscapes—*Landscape*, owned by Mrs. Wallace Fenn and *The Pool* from the collection of Mrs. Charles H. Babcock, Rochester—both in the transition stage from his Italianate manner to his later "feather" emotionalism. Two Millets, formerly in the Eastman Collection and now belonging to the University of Rochester, round out this group of paintings by the men of Fontainebleau.

Courbet, the fourth "rebel," reflects the turn in nineteenth century thought from romantic idealism to rationalization inspired by the scientific, mechanical and political achievements of the day. Bitterly opposing both worn-out Classicism and the emotional Romanticism of Delacroix, Courbet is the exponent of naturalism and

treated objectively without emotion or distortion was his motive as summarized in the two fine canvases now on view—*Glen at Ornans*, lent by the Phillips Memorial Gallery, Washington, and *Landscape* from the collection of the Springfield Museum of Fine Arts. Like Courbet, Manet found his inspiration in the world of actuality and from his studies of light come the development of the Impressionists. Two superb Monets from the collection of Mrs. James Sibley Watson and the Gallery's own Degas, *The Dancers*, represent this important phase in the progress of modern art.

Finally there is Cézanne, the last "rebel" in the exhibition, who repudiated the momentary, effervescent quality of Impressionism and sought "to make of it something solid and enduring." For their surface veneering of light, Cézanne substituted the geometric, basic forms he found in nature and upon which he constructed all his painting. Two Cézannes have been lent for the occasion which illustrate his contribution to the story of modern painting—*Provincial Landscape*, lent by the Marie Harriman Gallery, and *Fruit and Wine* from the permanent collection of the Museum of Modern Art.

Thus the exhibition traces the history of artistic revolution during a period which, in the sense of its application to similar trends in the art of today, is most actual. But in truth the battle between academic and progressive tradition is at least as old as the innovations of Massaccio, though it took form only with the sharpened criticism of the seventeenth century.

In the last analysis, however, it has probably been the development of criticism itself which has been responsible first for the proclamation of open artistic rebellion against accepted academic standards, and then for the defense and gradual acceptance of new movements. Of this thesis, the history of Impressionism is the most valid proof.



LENT TO THE ROCHESTER MEMORIAL ART GALLERY BY THE PHILLIPS MEMORIAL GALLERY, WASHINGTON  
THE NATURALISTIC NINETEENTH CENTURY: "GLEN AT ORNANS" BY COURBET

# The Editor's Review

## NEW METROPOLITAN TRUSTEES; PLAN OF THE BARNES FOUNDATION

IT IS a pleasure to record the progress of the Metropolitan Museum of Art not only in the matter of acquisitions—in which a notable record was made last year—but also in the further action of the Trustees toward the life of their own body. Such was the recently announced election of Messrs. Samuel H. Kress and Thomas W. Lamont to fill vacant trusteeships, upon which the Museum deserves every congratulation, for it would have been difficult indeed to find two citizens of New York better qualified to serve in this place.

Mr. Kress will bring to the Board of Trustees a high degree of connoisseurship, based upon his experience in gathering the largest and one of the finest private collections of Italian paintings extant. His artistic interests have taken him on wide travels and have given him views of public galleries even in places remote from the great museums of Europe. Mr. Kress's generosity to American museums for more than a decade has been evidenced in many gifts to institutions from coast to coast, as well as other long-term loans and a traveling loan exhibition of Italian paintings from his collection which visited twenty-four cities of the United States. Reaching even to Italy, where there have been restored various important Classical monuments in Calabria and the great Ducal Palace at Mantua has been entirely rehabilitated, the artistic benefactions of Mr. Kress are of an unusual extent and level. His knowledge and artistic consciousness, therefore, will constitute an asset to the Metropolitan, especially in a place—the collection of Italian paintings—where it is most needed.

Mr. Lamont has demonstrated his distinguished ability in public service on many occasions, particularly in connection with Harvard University. His literary interests have given him wide experience to deal with the essential cultural problems that the museum idea, as a whole, will have to face within the coming years. And it must not be forgotten that Mr. Lamont, and Mr. Kress as well, as economic leaders under the American system, will offer the Metropolitan Museum, itself a "million-dollar-corporation," the benefit of their business acumen in the conduct of Museum affairs. That in both cases this is combined with an extraordinary artistic spirit is cause enough to greet the choice with enthusiasm.

ON NOVEMBER 14 last, there was published on this page the account of a visit to the Barnes Foundation at Merion, Pennsylvania, which brought forth a reply from Dr. Albert C. Barnes that was not only eminently justified but so illuminating with respect to a matter upon which we have received, over recent years, dozens of communications from our readers, that it is no more than fair to turn over the balance of the page to its publication.

Dr. Barnes writes as follows: "I read with much interest the sympathetic account of your visit to the Foundation. I got, however, the impression that the educational plan of the Foundation is as hard for the public to get at as is a view of the pictures. This surprised me because every time a person applies for admission to the gallery—and a stamped envelope is enclosed for reply—a copy of the circular sent herewith is mailed to the applicant. Many thousands of these circulars have gone out, to say nothing of the simpler statement on the enclosed card.

"In addition, each of our books contains a detailed statement of the principles upon which our educational plan is based: the first four chapters of *The Art of Renoir*, for example, tell the whole story."

From the circular to which Dr. Barnes refers, there is quoted below:

"The Barnes Foundation was chartered as an educational institution by the state of Pennsylvania on December 4, 1922.

"Its equipment consists of a gallery and other buildings located at Merion in a twelve-acre park in which is a collection of rare and specimen trees, shrubs and flowers. The gallery contains a collection of paintings and sculpture which is universally acknowledged to be the most important of its kind in the world. The collection, consisting of nearly one thousand pictures, includes paintings by Renoir, Cézanne, Manet, Degas, Picasso, Matisse, and other modern painters down to Soutine, Modigliani, Glackens, Prendergast, Lawson,

etc. Among the older painters Giorgione, Tintoretto, El Greco, Claude Lorrain, Daumier, Delacroix, Courbet and Corot are represented, as well as Dutch and Florentine primitives and some of the more important Chinese and Persian artists. Included also are fine Greek and Egyptian sculpture as well as a collection of ancient Negro sculpture which is unrivaled in the world.

"The purpose of the Barnes Foundation is educational in the widest sense of the word, centering its activities primarily in the advancement of the understanding and appreciation of the fine arts. Four books written by the members of the Foundation's staff, and containing its educational program, are employed in more than sixty American universities and colleges and in the public school systems of numerous large cities. These books are also used as text and as standard works of reference in many galleries, including the Louvre, Paris, and the Metropolitan Museum, New York City.

"The Foundation's methods are based upon the educational conceptions of the great modern thinkers, especially William James, John Dewey and George Santayana; they are the result of scientific experiments in educational practice covering a period of twenty years. The educational plan of the Foundation has been endorsed by noted educators and has been officially recognized by the French Government.

"The basic principles of this educational program are:

"1. The appreciation of works of art requires organized effort and systematic study, on the same principle that it requires effort and study to become a lawyer, an engineer or a physician. Art appreciation can no more be absorbed by aimless wandering in galleries than surgery can be learned by casual visits to a hospital.

"2. Art is not a phase of life apart from the work-a-day world, to which one may turn in moments of leisure, or perhaps in the name of 'culture' or in a spirit of worship. In the Foundation's courses, art is taken out of its usually detached, exotic world and is linked up with life itself, because all the qualities which give painting its value are those which are found in various phases of everyday life, and art has value only because it expresses those qualities. In other words, 'art is a fragment of life presented to us enriched in feeling by means of the creative spirit of the artist.'

"3. There is no essential difference between the great art of the past and the great art of the present: in both forms, competent study will reveal certain well-recognized traditions. The object of the Foundation is not to defend the work of any particular school or work of art, but to provide for impartial and scientific study of the plastic art of all periods, and to show the continuity of the traditions of great art throughout its history.

"As an educational institution, the program of the Foundation requires organized study and systematic work done under the direction of its staff of experienced teachers. The members of the different classes are required to attend regularly, take an active part in the work, and do all designated reading.

"There are classes at the gallery every day. *In order to conduct the work properly, it has been found necessary to admit to the gallery only those persons who are enrolled for systematic study.* The classes are graded to include preliminary, general, advanced and research work. The two last-named classes are composed of persons who are studying to become teachers of art in colleges and universities throughout America. The average annual attendance has been 160 students enrolled in the various classes.

"In addition to the work at Merion, the Foundation conducts three separate classes in the principal galleries of Europe every Summer.

"The educational staff of the Barnes Foundation works in coöordination with and renders consultation service to various universities, colleges, schools, cities and galleries in matters relating to courses in the study of plastic art.

"Research in arboriculture and horticulture is conducted in the Foundation's own Arboretum.

"*The Barnes Foundation is not a public gallery. It is an educational institution with a program for systematic work, organized into classes, and conducted by a staff of experienced teachers.*"

A. M. F.

# Boston: Dürer and Lippi Drawings

By Henry Preston Rossiter

FOR its collection of drawings by old masters — a collection whose existence at the moment belongs more to the realm of faith than to fact — the Boston Museum of Fine Arts has purchased two celebrated studies by Albrecht Dürer and a charming example of the Florentine School attributed to Filippino Lippi. The earlier of the Dürers is a rapid pen and ink sketch of *The Prodigal Son*. Winkler considers it the first essay for the engraving, Bartsch 28, and indicates certain slips and faults which the artist partly corrected in the British Museum's more complete design of the same subject. How to represent his animals and background of gabled farm-yard buildings seems to have troubled Dürer much less than how to draw correctly the figure of his kneeling Prodigal. Possibly this explains the larger scale of our sketch (19.5 cm. by 14.5 cm.) as compared with the British Museum's. In both drawings, however, and in the print also, the solving of the Prodigal's kneeling attitude continued to baffle him. Nevertheless, the engraving when completed possessed many remarkable qualities and has always ranked as one of the most splendid of the early group. Among other things it showed that Dürer even in his mid-twenties had wonderfully developed his powers of human expression and of dramatic and picturesque composition.

Our second design, *The Holy Trinity* (30 cm. by 21.9 cm.), dated 1515 and also executed in pen and bistre, brings us Dürer in his full maturity. Even though some of his best work in painting, drawing, engraving, and woodcut now lay behind him, his enthusiasm for a still more complete mastery of his art never flagged. To this urge towards perfection we owe our present drawing. At least two fairly close copies of it exist, one in Milan, one in Sigmaringen, but ours unquestionably is the original. It repeats with much greater sensitiveness and appreciation the central group of the woodcut, Bartsch 122. This woodcut, bearing the date 1511, and in part a variant of the All Saints altar-piece of the same year, stands out as one of Dürer's major successes in black and white. It is noble in conception, refined in sentiment, and technically of surpassing beauty. Why he should have returned again four years later to the same theme is best explained by Thausing, who, although only acquainted with one of the copies of our drawing, wrote as follows after comparing it with the woodcut: "At the same time Dürer was fully sensible that

the body of the dead Christ was disfigured by the harsh outlines and contorted attitude, and he accordingly did a fresh drawing in 1515, which proves by the modifications introduced into the design, how perseveringly he criticised his work, and endeavoured to improve upon it. He gave a more simple and dignified pose to the body of our Lord, covered the legs with drapery, and rendered the expression of love in the Father's countenance more distinct. This improved pen drawing, turned the same way as the woodcut, is in the Ambrosiana at Milan. It was evidently done entirely for Dürer's own instruction and satisfaction."

The author of our *Youth seated on a Stool* (22 cm. by 17 cm.) also appears in this instance to have worked for his own pleasure. Done in brush and silverpoint heightened with white on yellowish-brown prepared paper, the drawing is fresh and direct and suggests a casual rather than a calculated sketch, to fix the pose for future reference in the artist's mind. Attributions being two-a-penny, there is no good reason why the names of either Filippino Lippi or Raffaellino del Garbo should not be mentioned as the potential author of this Florentine work. On the other hand, it is not impossible that one of their unnamed or unknown assistants may have had an exceptionally good day with his brush and washes, sometime about the year 1500.



RECENTLY PURCHASED BY THE BOSTON MUSEUM OF FINE ARTS  
ORIGINAL FOR "THE HOLY TRINITY" BY DÜRER; PEN AND BISTRE

(1702-1758), doubtless in the second quarter of the eighteenth century, its unusual size gives further evidence of the wealth and grandeur of some of the households of colonial Boston.

Its chief embellishment is a beautifully engraved cartouche and coat-of-arms; the latter, three paschal lambs, the crest a paschal lamb, was executed with a disregard of detail frequently found in armorial engravings by early American silversmiths, for it has no color indications. However, Dr. Harold Bowditch, to whom we are again indebted for heraldic assistance, tells us that the Rowe families of Yorkshire and Devonshire used this design with a red field and white lambs in their coats-of-arms; and John Rowe, to whom this cup first belonged, was a son of the Devon family. After his death in 1787 his widow presented it to Trinity Church.

"THE PRODIGAL SON," DURER'S STUDY FOR AN ENGRAVING

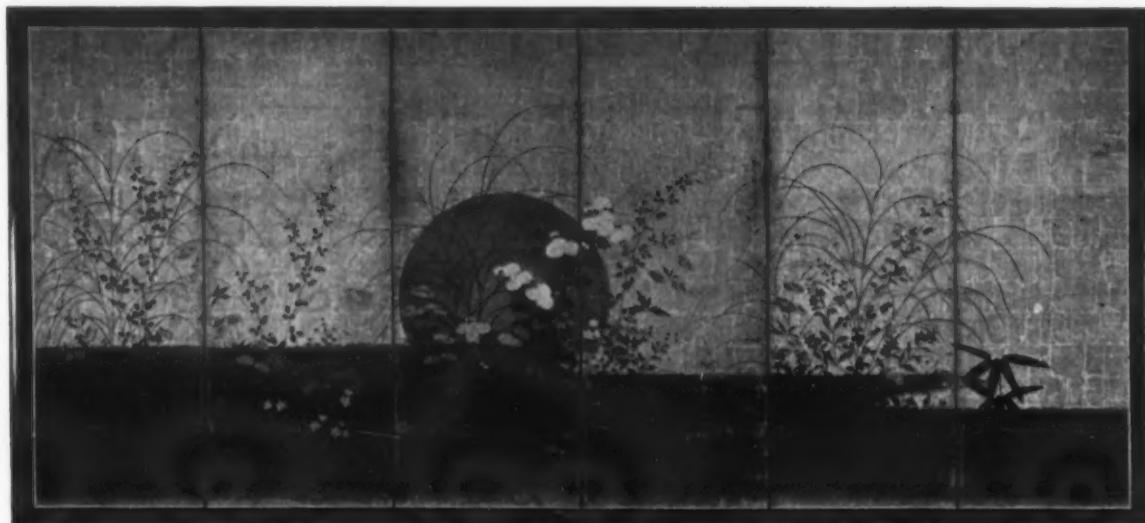


RECENTLY ACQUIRED BY THE BOSTON MUSEUM OF FINE ARTS



"YOUTH SEATED ON A STOOL" GIVEN TO FILIPPINO LIPPI

FOLDING  
SCREEN,  
JAPAN,  
XVII CENTURY:



RECENTLY ACQUIRED BY THE ART INSTITUTE OF CHICAGO

"THE SUN  
BEHIND THE  
AUTUMN  
FLOWERS"

## SINO-JAPANESE ART FOR TWO MUSEUMS

IMPORTANT acquisitions of Chinese and Japanese art have been announced by the City Art Museum of St. Louis and the Art Institute of Chicago, the former having purchased one of the finest Chinese sculptures to reach this country.

The Chinese memorial stele, acquired from C. T. Loo & Co. for St. Louis is a monumental piece, of grey limestone, about six feet high, dated 505 A.D. in the last years of the North Wei Dynasty, the devotion of whose ruler to the Buddhist faith has produced some of the most treasured examples of Chinese sculpture. The present stele sets forth in an impressive manner the Buddhist ideal of spirituality and aloofness from sordid worldly desires. It is the oriental counterpart of the finest devotional sculpture of the great Gothic cathedrals of Europe.

The central figure, a tall standing Buddha, is flanked by two smaller Bodhisattvas, all carved in high relief against a mandorla, the pointed top of which is missing. The Buddha is probably Shakyamuni, the last earthly incarnation of the Buddha, dressed in monastic garments that fall in charmingly stiff folds. The Bodhisattvas on either side stand on lotus pedestals carried by lions. They both hold lotus buds and the one to the right of the Buddha also carries a bottle of a type often seen in pottery among the T'ang grave finds.

The halo of the Buddha is engraved with the seven Buddhas of the past and asparas flying or seated on lotus flowers. Outside the halo is one of the glorious twisting and soaring flame patterns that gives the sculpture of this period much of its ethereal quality.

The front of the low dais which supports the figures is carved with an incense burner supported by

a squatting genie and on either side two lions and two strange demoniac figures. The face of the lions still have something of the dragon about them. Evidently at this early date the Buddhist guardian lions had not become as standardized and as docile as they were later.

The back of the stele is richly ornamented with carving in low relief. The Bodhisattva Maitreya is pictured seated in European fashion with crossed ankles, flanked on either side by two standing Bodhisattvas and two others seated in the pose of meditation on a bundle of reeds. Above these figures are three rows of Buddhas seated under arches, a condensed version of the Thousand Buddha motive.

Below this scene of celestial bliss is a lengthy inscription. The remainder of the back is covered by seven rows of donors, each with his name carefully carved beside his portrait, assuring him of passage to the Buddhistic heaven.

The inscription is interesting for its date and because it locates the original site of the monument. The first line contains the cyclical date corresponding to 505 A.D. and an account of the erection of this stele by worthy Buddhists of Ch'i, about twenty-five *li* southwest of the present city of the same name in Honan, north of the Yellow River.

The Art Institute of Chicago has acquired, by purchase and gift, a magnificent pair of Japanese screens of the seventeenth century as well as an earlier group of Chinese bronzes which will be illustrated and described in these columns within the near future. The screens, purchased from the Nickerson Fund, are fine examples, depicting respectively the rising of the sun and of the full moon as background for a naturalistic rendering of symbolical flowers.



ACQUIRED BY THE CITY ART MUSEUM OF ST. LOUIS FROM C. T. LOO & CO.  
CHINESE MEMORIAL STELE, SIX FEET HIGH, DATED 505 A.D.

# New Exhibitions of the Week

## Vivid and Fanciful Paintings by Burliuk

RECENT paintings by David Burliuk, well known Russian-American artist, are on display at the new Boyer Galleries. Intense in color and lively in line, they recall Burliuk's association in 1911 with the Munich *Blue Riders* — with Kandinsky, Franz Marc, Campendonk and several others who gave vigorous direction in Germany to the expressionism then current on the continent.

While the tortured line and livid colors of such canvases as *Farmer and his Cow* and *Circus Scene* indicate the way from Van Gogh, such paintings as *Song of the Steppe* and *Evening in New England* point to a heritage of Russian folk art which is common to both Burliuk and Chagall. In the first group the artist spends his vitality somewhat too easily without eliciting a sympathy emotionally equivalent to the treatment. In the second group, however, the humor of the fairy tale is captivating in its unadulterated naiveté. Burliuk's paintings are never stereotyped or monotonous, and between the two types mentioned are subjective transcriptions of the American workman at his various tasks.

Burliuk's great concern with his material at times impedes the strength of his expression because by using oil, like color, as an expressive tool, he sometimes sacrifices the integration of subject, technique and style that is essential in good painting. Occasional blobs of thick paint, while they frequently produce a slight distortion of perspective which heightens the fantasy of the subject, sometimes project like eruptions, out of tune with the rest of the surface. *Conversation Under Daisy*, however, has perfect harmony of color, texture and literary content, and is a fine specimen of Burliuk's forceful art.

M. D.

## The American Cult for Surrealism: Dali

TO MOST Americans Dali represents surrealism in all its horror and fascination and with its resultant modern implications. Few of them realize that this movement was an outgrowth of the War and that it came about in Europe as a result of the wholly irrational

conditions under which these artists worked and suffered. Most of these were already producing their "dream hysteria" in that remote epoch when Freud and the Unconscious first loomed in drawing-room patter.

However, it is with genuine interest that one approaches a comprehensive Dali show—one that, moreover, does not include that Great American Picture *La Persistance de la memoire*, but is a spontaneous product of the past year. It seems, in other words, extraordinary that such paintings continue to be produced with the tireless

energy and gusto which Salvador Dali puts into his canvases. For however sterile the movement in itself, this artist is not only productive, but provocative, of ideas.

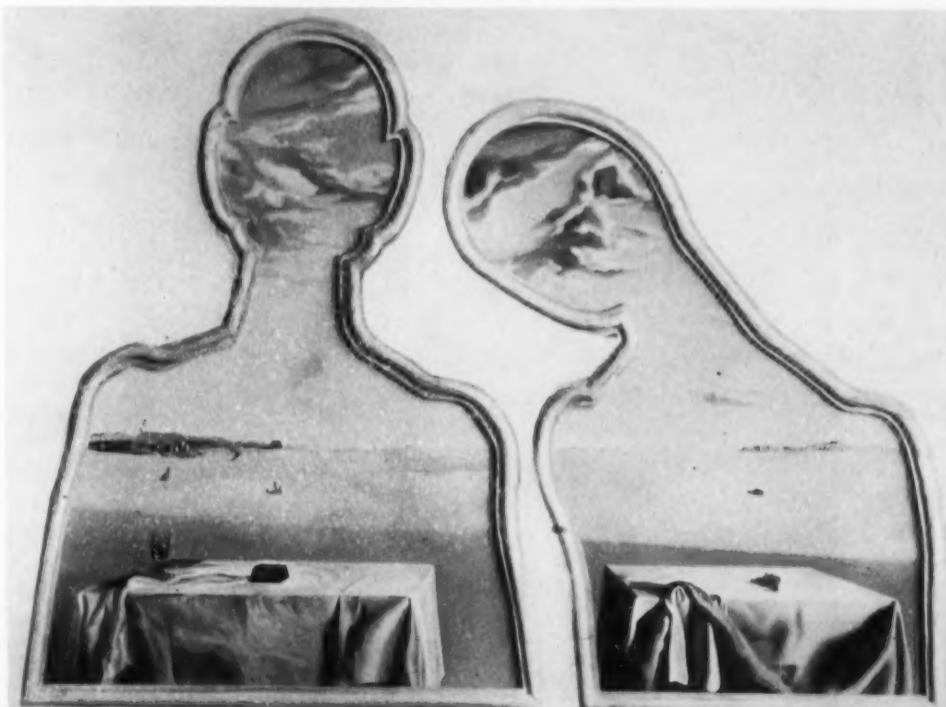
To say that Dali is a good painter is merely to put him into the secondary rank of a Meissonier while a number of drawings prove him an excellent draughtsman. One is, however, inevitably struck by the dependence of his pictures on their literary content as in *A chemist lifting with precaution the cuticle of a grand piano*, which would be utterly at a loss without the title which explains also the bust of Wagner in the foreground. It is also self-evident that a work of art entitled *Suburbs of the "paranoiac - critical" afternoon (on the outskirts of European history)* could hardly be pictorially successful. That Dali can create a painting that is itself significant is amply proved, however, by *Midday?*, a striking conception of a beach painted in nuanced and opalescent tones which partake of the vastness of the sky and against which are two incongruous figures — a nurse and a little boy who gazes intently at the skeleton of a stranded wreck. Aside from its erotic symbolism, a monotonous undercurrent

more or less ever present in all of Dali's paintings, this picture is a definitely compelling one with that disturbing quality which has lent surrealism its present prestige. The same can be said of *Moment of Transitions* with its insect-like forms in the background. Interesting is *A Couple with their heads full of clouds* in which a beautifully painted tablecloth and glass of wine in the foreground are reminiscent of Pierre Roy. *Autumn Cannibalism*, a most successful picture from a compositional point of view, is thoroughly sadistic while *Dream puts her hand on a man's shoulder* and *Necrophilic Spring*,



EXHIBITED AT THE BOYER GALLERIES  
TRANSPLANTED RUSSIAN FOLK ART IN "SONG OF THE STEPPE" BY BURLIUK  
A NEW SALVADOR DALI: "A COUPLE WITH THEIR HEADS FULL OF CLOUDS"

EXHIBITED AT THE JULIEN LEVY GALLERY



depending merely on their subject matter, disintegration and death, must necessarily startle. R. F.

### Mateo Hernandez

ONE of the most interesting shows seen in many months is that of Mateo Hernandez which has just opened at the Fifteen Gallery. Known to most New Yorkers for his great black diorite panther at the Metropolitan Museum as well as for a 1935 sculpture exhibition at the Brummer Gallery, his drawings are now seen here for the first time, and, like those of many sculptors, are enjoyable for their utter directness of approach uncomplicated by preconceived ideas of technique.

Hernandez, who comes from a family of Spanish stonecutters and is entirely self-taught, has evolved a form of expression that is akin to the finest primitive art, one that simplifies and summarizes, reducing his subjects to their very essence. He requires no distortions to produce his effects—it is his fluid, line that takes on not only the form but the actual character of his subjects, each one of which has a distinct personality far more engrossing than that of a human sitter. In the sepia drawing of the sleeping *Panther* the sinister, soft heaviness of the animal is felt. A study of two mandrills has humorous charm and particularly beautiful is *Three Gazelles*, a panel with great purity of line in which the artist's pen has left a flexible trail that, even better than the actual forms, expresses the grace of these animals. *Bison*, on the other hand, has the blunt forms and strong outline suggestive of great power. In connection with this drawing it is interesting to note the similarity of conception and execution between this and the prehistoric cave drawings from northern Spain. From these, however, he derives but indirectly, as in Hernandez' youth, when he had already adopted this style, they had not yet been uncovered; but as the sculptor's mother was born in this very region they bear out the theory of art being a spontaneous outgrowth of the soil. This primitive, atavistic language is the artist's natural means of expression.

Hernandez has originated various media for the purpose of giving to painting the permanent quality of stone. Thus he prepares cement panels and paints on them in encaustic, with the resultant velvety finish and cool tones of fresco combined with resistance to weather which is valuable, as these designs are suited to outdoor decoration. Zebras and giraffes contrive to make dramatic patterns in linoleum cuts, as does a heraldic *Eagle*, but Hernandez' is strictly not a decorative art, rather one that sur-

### THE ART NEWS

passes it, having the timeless quality of nature itself. R. F.

### Margaret Huntington

VERMONT FARMS" is the name of an exhibition of paintings by Margaret Huntington now being held at the Midtown Galleries. It is the first showing in four years in New York of the work of this artist. Brilliant color in her still-life paintings and a sense of the abundant sweep of Vermont hills and valleys pervade the group. Barns and silos, which lend themselves so generously to an agreeable composition of masses, appear in a number of canvases and are dealt with delightfully. J. L.

### Adelaide de Groot

RECENT paintings by Adelaide de Groot, now showing at the Valentine Gallery, include a variety of subject matter as well as of style. The artist has a praiseworthy command of her technique and is essentially a good colorist. Rather undistinguished flower paintings and academic still-lifes are counterbalanced by two small landscapes tinted with the rosy lights of Renoir, by a solidly painted *Self-Portrait*, and by an amusing, if not too subtle interpretation of the *Critics on 57th Street*. Modeled in simple planes and firmly organized with the cubic blocks of skyscrapers at either side, the critics are represented as they scramble for their equilibrium along a bewildered sidewalk. M. D.

### Von Kager and Minnelle

PAINTINGS by Erica von Kager are being shown at the galleries of Marie Stern this week, and they exhibit the work of an artist who has lived most of her life in Europe and absorbed much from her study in the art galleries of Italy, Paris and Vienna. She possesses a color sense of clarity, and two of her interesting paintings in the present group are still-life studies called *Glass* and *Freize*. In both she has successfully achieved a luminous, silvery effect working with white and grey against a dull background. There are included in the exhibition *New York, Morning* and *New York, Evening* which display a romantic enthusiasm for our tall buildings which is essentially foreign in quality.

Stage designs by Vincente Minnelle are on display in another room. In themselves they fail to convey the furious glamor with which the production is no doubt imbued. Some technical knowledge of the theatre is demanded for an intelligent enjoyment of such sketches. J. L.



"DOE AND FAUN," LITHOGRAPH BY MATEO HERNANDEZ  
EXHIBITED AT THE FIFTEEN GALLERY

"CRITICS ON 57TH STREET," OIL BY ADELAIDE DE GROOT  
EXHIBITED AT THE VALENTINE GALLERY



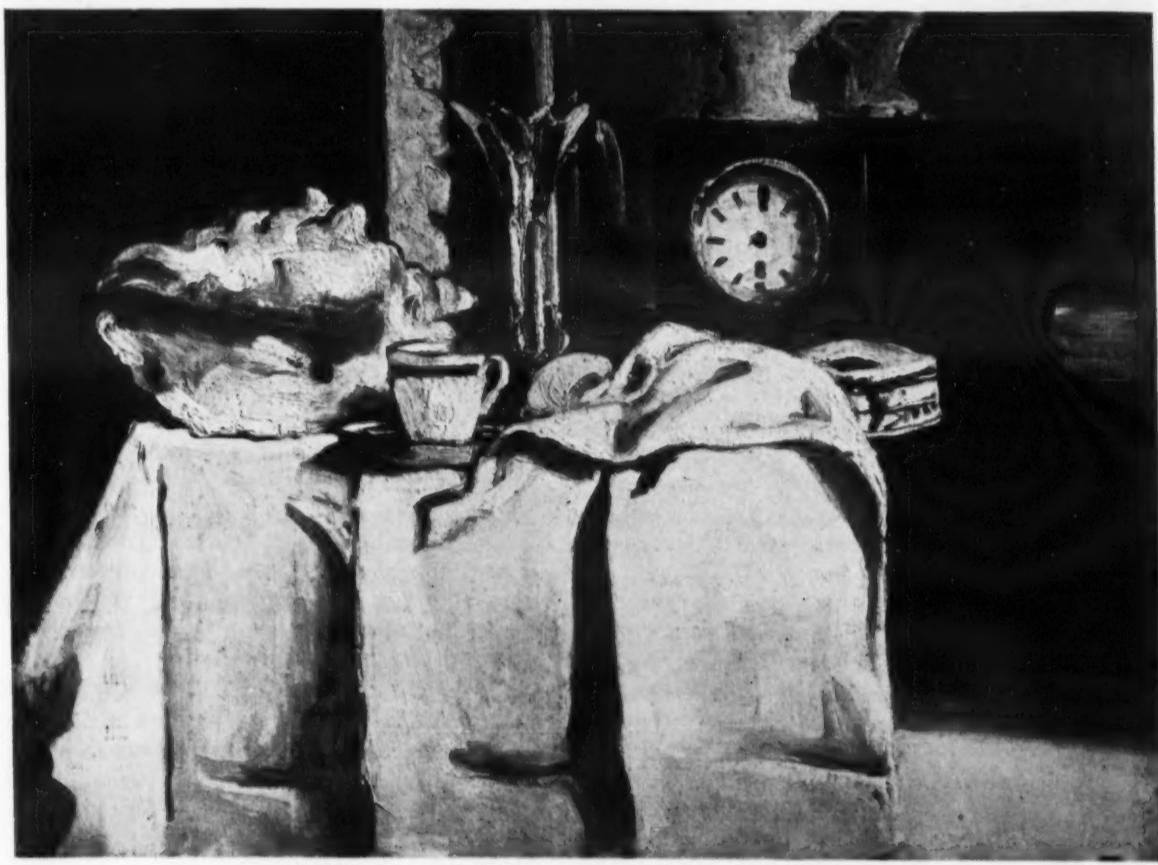
# ART THROUGHOUT AMERICA

## Mr. Edward G. Robinson's New Purchases

THE most extensive and notable private purchase of modern French art within recent time is the acquisition by Mr. Edward G. Robinson, the well known cinema star, of five important works by nineteenth century masters, including the celebrated *Pendule Noire* of Cézanne, from Wildenstein & Co. Three of the paintings come from the famous Oscar Schmitz Collection, formerly in Dresden and more recently in Switzerland, which was exhibited in its entirety late last year at the Paris galleries of Wildenstein & Co. These comprise: one of the most famous figure paintings by Corot, *Femme à la Manche Jaune*, painted about 1870 and celebrated in every work on the painter as among the greatest of his figures; Daumier's *Wagon de 2ème Classe*, one of the great railway carriage studies and often reproduced; and the Gauguin *Fleurs de Tahiti*, one of the rare large still-lifes of the Tahitian period.

The other acquisition of Mr. Robinson is a Pissarro landscape

A GREAT  
EARLY  
CEZANNE  
COMES TO  
AMERICA:



ACQUIRED BY MR. EDWARD G. ROBINSON FROM WILDENSTEIN & CO.

"LA PENDULE  
DE MARBRE  
NOIRE,"  
PAINTED  
1869-70

of Paris, *Le Pont Neuf*, painted in 1902, a larger and more important work of this early Impressionist.

The Cézanne must be considered one of the most vital paintings by the Master of Aix to come to America within recent years, for it is a splendid example of his early period which, as yet, is but sparsely represented in our collections. It was termed "the *chef-d'œuvre* of the youth of Cézanne" when it was shown at the Cézanne Exhibition at the Orangerie last summer, and has long been famous through exposition and reproduction, including the French Exhibition at Burlington House in 1932 and the *Century of Progress* Exhibition at the Chicago Art Institute in 1933.

## Toledo: Rugs from the Ballard Collection

THE grandeur and mystery of the Near East will be the prevailing atmosphere at the Toledo Museum of Art during the first month of the year when an exhibition of Oriental rugs of superb quality will be on display in four of the major galleries of the Museum. Organized by J. Arthur MacLean, Curator of Oriental art, the exposition of this interesting phase of Oriental weaving has been made possible through the co-operation of leading museums and collectors of Oriental rugs.

The selection has been made primarily from rugs of the Near East, though two Chinese rugs will be included. Beautiful creations from the looms of Persia, India, Indo-Persia, and Asia Minor have been loaned from the well known James Ballard Collection in the

City Art Museum of St. Louis, though the majority of the rugs in the Ballard Collection are Turkish from Asia Minor, where rug weaving was known as early as the thirteenth century.

Given prominence is a Turkish Prayer rug, (Ladik XVIII-XIX century), a specially fine example from the Ballard group, in a creamy-white field decorated with a triple arch on double columns. Across the top of the arch is a panel with stalks of lilies, which is the distinguishing mark of the Ladik rug, and in the border is a row of compartments in blue, yellow, and green with floral devices.

Also from the Ballard Collection comes a Baku rug (from the Caucasus) woven three centuries ago. Its dark blue field, elaborately decorated with various designs, surrounds a multi-colored medallion in the very center of the rug. The vitality of these rugs is apparent in this example which is in excellent condition after three hundred years of wear.

The symbols so profusely employed in the intricate designs used, though they may be little understood by many admirers, have an

elusive mystery which only serves to make their charm more fascinating. Color schemes and designs produced by the rug weavers are almost as varied as the number of rugs themselves.

## Cambridge: More English Silver at the Fogg

IN THE English silver from the eighteenth century, as it is represented in the Hutchinson loan collection, there appears at once a more universal use and a style that corresponds. Instead of the few rare, luxury pieces of the seventeenth, we notice such domestic things as candlesticks, beakers, cups, and coffee pots. Silver had in fact penetrated to the dinner tables of the middle class.

The design is a witness of a shorter purse and a less experienced eye. It is worked out on simple curves and unadorned surfaces. But the shapes were broken into many facets, as in the octagon coffee and chocolate pots; there is even a twelve-sided bowl with a slender cover to match. All this gives a special attraction, probably well recognized at the time, in play of high lights, half lights, and shadows.

Such ornament as was allowed was of a few stereotyped forms. The ubiquitous gadroon flourished on moldings, on edges, even on the body of a cup. Escutcheons were always engraved with leafy scrolls; finials and legs might be lions' heads but they were cast and had little relation to the whole. Yet this somewhat scanty style of Queen Anne's reign had its merits, and still has its devotees. Here,

A  
MASTERPIECE  
OF  
MAGNASCO'S  
FLORENTINE  
PERIOD:



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THE  
HUMOROUS  
"STAG HUNT  
IN A FOREST,"  
PAINTED FOR  
THE MEDICI

they say, is skilled workmanship in accuracy of surface and joining. Here, again, is true understanding of silver, its lustre and color and special reflection in the undisturbed planes, above all the true expression of a metal, of a precious metal.

As examples of special interest, one might select a large chocolate pot, dated 1713, no longer round but eight-sided; or an amusing little egg-like pot, by David Willaume, aptly known as a Humpty Dumpty. Then, as types of simplicity, two powder boxes, of 1700, by Robert Cooper, articles of luxury but bearing only the gadroon on their rims; more indicative still, the box for George II's wax seal, by Mordecai Fox about 1750, its sole enrichment the royal arms.

With the coming of the Huguenot exiles, another strain, the ornate French tradition of silver, had penetrated into England. Its air of splendor made it the choice of the nobility and the Crown. Its most famous maker was Paul de Lamerie. Although he is represented here by but one piece, that one conveys the world of difference from the native school. A complex inkstand, composed of a tray with sunken boxes, two large drums for ink and sand, and a shapely bell, it amply justifies his repute as an artist designer as well as a marvelous workman. Its proportions are almost noble, its surfaces gleam with all the resources of an elaborate repertoire of motives. For the connoisseur, the marks are well shown, bearing the date letter of 1731, when his mark carried not his initials but "LA."

As an index of the Greek influence on design, the final phase in eighteenth century silver, a large tea and coffee service is equally effective. These splendid pieces, with the mark of John Robins in 1792, are lent by Mr. and Mrs. Richard Sears. In their severity of line we discover the reaction from English or French imagination to classical austerity. In their consistency of form, in which the current notion of a Grecian urn is imposed upon the long established shapes for each piece, we read only too clearly the dominance of the abstract idea of beauty and the defeat of all the craft tradition.

### Hartford: Two Masterpieces of the Settecento

WITH its acquisition, just announced, of paintings by Crespi and Magnasco, the Wadsworth Atheneum at Hartford has taken a step toward what, with a few further additions of like quality, is sure to become the most authoritative and complete American collection of Italian Baroque painting. This is a program to be greeted with enthusiasm, for it is not merely the reply to the often stated problem of how a smaller museum can achieve excellence, but, much more important, a recognition of one of the most brilliant and, in the light of today, most fascinating schools of painting.

The self-portrait by Crespi (illustrated and further described on the frontispiece of this issue) is a small but important canvas espe-

cially characteristic of the endearing style of the Bolognese master who worked from the late seventeenth into the early eighteenth century. It was first shown in the Crespi Exhibition of 1935 in Bologna and is to be included in another which is to be opened next week at the New York galleries of Durlacher Brothers.

On the splendid *Stag Hunt in a Forest* by Magnasco, acquired from M. Knoedler & Co., Dr. Hermann Voss, Director of the Nassauisches Landesmuseum in Wiesbaden has written the following engrossing commentary:

"The Italian source of which I was talking in my letter of 19th October is the book of R. Soprani and C. G. Ratti: *Vite de' pittori, scultori ed architetti Genovesi* (Genova, 1769). In the second volume of this fundamental work you will find the life of Alessandro Magnasco, and among other notices the following passage (translation from Italian):

"'Being ardently desirous of traveling, Magnasco visited various towns in Italy. He was for some time in Florence where he married a lady from Genoa. It was at Florence that he painted sundry pictures for various gentlemen, who, delighted with his new artistic treatment, introduced him to the Grand Duke Gio. Gastone who immediately commanded him to paint some landscapes with figures of hermits. These pictures are now kept in the ground floor of the ducal palace of the Pitti family. The above mentioned Grand Duke, who had become fond of Magnasco, took him hunting one day. Whilst following the hunt, they found a court jester engaged in complying with the urgent needs of nature underneath a large tree. The huntsmen, thinking to give amusement to the Duke, pretended that the jester was the animal which they were hunting and thereupon proceeded to attack him. The poor man, as a result of their attacks, was compelled to relinquish his hold on his trousers, and lifting up his arms, implored them to have mercy upon him. The Grand Duke was extremely amused, and then turning to Magnasco, he asked him to picture this scene in painting. With a few strokes of the brush Magnasco depicted the scene so faithfully that he reproduced even the portraits of all those who were present at the occurrence. This painting which was exhibited in one of the rooms at the Court gave rise to much amusement to the persons of the Court and all those who chanced to be present at the occurrence.'

"The Florentine Grand Duke Giovanni Gastone reigned from 1723-1737, and it is therefore in this period that the picture must have been painted. It seems that not the Grand Duke himself has bought the picture, but somebody of his Court, otherwise one would expect it to belong to the former Medici collections in Florence. But the fact that the picture is really that one described by Soprani-Ratti is clearly recognizable by the Medici coat-of-arms on it. It is rather an interesting feature about this notorious picture that it should have been discovered now in England where one never should have expected to come across it.' . . . .

## The Art News of London

**A**NELECT exhibition is current at the Burlington Fine Arts Club to which admission is by invitation only. Works to be seen here represent various schools and periods, many shown for the first time and all of the highest artistic quality. Pieces range from early Greek to Chinese, and, though not arranged chronologically, the effect is nevertheless an imposing one.

Outstanding are four fine Rembrandts, among them the *Portrait of a Boy* from the Cook Collection as well as a remarkable landscape drawing which, with greatest economy of line, shows this artist's mastery of perspective. Likewise from the Cook Collection comes an early Velasquez, *An Old Woman Frying Eggs*. Three Reynolds portraits, each representing a different style, are in a prominent position. Here the dignified *Lady Elizabeth Keppel* contrasts with *Mrs. Scott*, a more romantic and gallant interpretation while a less ingratiating model, *Miss Mary Pelham*, is more truthfully depicted. Last of this group is a Holbein miniature of *Sir Nicholas Poyntz*.

One of the most enjoyable pictures from a colorist's standpoint is the *Virgin and Child with Four Angels* by Bernardo Daddi in which the reddish hair, gold background and warm yellow tones in the swaddling clothes are brilliantly offset by the intense blue of the Virgin's cloak. The drawings include one of the best of the Turners, *Lucerne by Moonlight*, *Study of a Cock* by Pisanello as well as examples by Raphael, Leonardo, Goya and Veronese.

**A**N important foreign collection to come under the hammer at Sotheby's lately was that of Madame Dhainaut, of Paris. A total of £11,956 was realized, the most important lot being a pair of Louis XVI silver tureens, complete with stands and covers, by the famous maker, Robert Joseph Auguste. These were bought by M. André Weil for £2,200. Among the Sèvres porcelain the highest price, £410, was brought by a *rose pompadour* ewer and basin, while for a similar sucrier and cover painted with panels after Boucher, Mr. Wildenstein gave £220. Keen bidding was aroused by the many fine snuffboxes and miniatures.

**F**RAGMENTS of a painted panel recently uncovered at the Castle Acre Priory, Norfolk, were the subject of a lecture given by Professor Tancred Borenus at the Society of Antiquaries. Aside from their evident artistic merit these are interesting for their subject matter which deals with the legend of St. Eustace and which may be compared with other treatments of the life of this saint which are to be seen at Canterbury, Chartres, and Salzburg. In spite of their fragmentary condition the painted surface of the boards is in a remarkable state of preservation. Professor Borenus ascribes them to the early part of the fourteenth century, probably not much later than 1320. The great rarity of panel paintings from this period makes this a most valuable find.

**W**ORK of Paul Bedford now being shown at the Reid-Lefevre Galleries proves this artist to be one of the most accomplished carvers of the present day. Various media, for the most part beautifully colored stone, enhance his subjects which are principally inspired from plant and animal motifs. Good form and admirable surface craftsmanship distinguishes this sculpture, outstanding among which is *Beetle*, a monster reminiscent of Chinese carvings, and the elegantly lithe figure of a *Stoat*.

**O**NE HUNDRED AND FORTY-THREE paintings by the late Harry Watson form the memorial exhibition which has opened at the R. W. S. Galleries. Seeing so much of his work together, the observer is more struck by this artist's consummate skill and the fidelity with which he reproduces nature than by an imaginative quality in his paintings. However, in spite of their realism *Loch Rannoch* and *Study of Moving Water* are fine canvases while an unexpected decorative note is struck in *Skating Rink, Villars*.

**A**VARIETY of smaller shows marked the holiday season this year. At the Mayor Gallery there are "excercises in free fancy" by Joan Miro and Paul Klee and paintings by Duncan Grant. The Zwemmer Gallery shows work by Dali and Picasso, suggesting a parallel with current New York exhibitions, while flower paintings, pottery and ceramics form the mainstay of others who have doubtless selected these with an eye to Christmas apathy.

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EXHIBITED AT THE KUNSTHAUS MALMEDÉ, COLOGNE  
 "PORTRAIT OF A MAN" BY DE KEYSER

## *The Art News of Paris*

A CELEBRATION of the fiftieth anniversary of the death of Monticelli is now being held in Marseilles.

At a first glance it is hard to take in Monticelli's work due to its profusion and the fact that he was one of the most uneven painters of the time. For this reason he is frequently associated with the many mediocre repetitions which he would make on the theme of a brilliant original canvas, or by the host of insignificant paintings, which, by their very easiness to copy, have lowered the value of his work. However, on this occasion the Louvre as well as the Museums of Brussels, Antwerp, Amsterdam and Lyons have contributed their best works, as have such famous collectors as Bernheim, Lord Duveen, Albert Sarraut, Charbonnier and others.

The most solid aspect of Monticelli's painting is to be found in his portraits, the finest of which is the *Portrait de Madame René* from the Lyons Museum, which has the profound psychological insight of a Rembrandt. Others of note are *La Mère de l'artiste* and the portraits of *M. Rintz* and of an *Inconnu*.

Finest of the landscapes is that lent by the museum of modern art in Brussels, with its transparent tones and limpid, autumnal light, which dates from between 1871 and 1880, his best period. An earlier influence of Courbet may be seen in *Pont sur l'Huveaune*, one of the principal items of the Charbonnier Collection. From the same source comes a seascape, *Calanque de Maldormé, à Marseille* which has incomparable richness of color, while *Les Cigales* is flooded with sunlight and heat.

THE Kunsthau Malmedé in Cologne, in its yearly exhibition of old masters, is showing some important works of art. Chronologically, the first of these is a remarkable Gothic Westphalian altar-piece bearing the arms of the Berswordt family of Dortmund, which furnished many rectors to Cologne University. The crucifixion in this piece can be of no later date than 1470. In the same Gothic tradition is an Antwerp *Adoration of the Kings*, notable for splendid costumes and rich coloring.

The principal feature of the exhibition, however, are the seventeenth century Dutch masters. Of these there are two seascapes by Willem van de Velde while Wouverman is represented by a delightful hunting scene in which the red coats of the huntsmen make brilliant accents against the tones of silver-gray for which he is famous. The study of a man by Thomas de Keyser, the greatest portraitist of Amsterdam prior to Rembrandt, is remarkable in its spirited reproduction of the personality of the sitter, executed with energetic brush-strokes in strong, saturated color. Ruysdael's silvery tones and transparent atmosphere are shown at their best in a typical landscape, while among others there are two paintings of Terborch and a newly discovered work by J. A. Beerstraten representing the Amsterdam market place, which is of historical interest.

## COMING AUCTIONS

*McLean-Ryle Furniture, Silver & Ornaments*

ENGLISH furniture and silver are the most notable groups of property from two private collections to be dispersed at public sale of the American Art Association-Anderson Galleries on the afternoons of January 7, 8, and 9, following exhibition from January 1. The sale comprises property from the residence of the late William L. McLean, Philadelphia, and from the apartment of William Ryle at 1 East End Avenue, New York.

The Georgian mahogany pieces include most notably a two-chair-back settee carved with satyr masks and a lion-mask card table with



MCLEAN-RYLE SALE: AMERICAN ART ASSOCIATION-ANDERSON GALLERIES  
AN ADAM INLAID AND DECORATED BOOKCASE OF SATINWOOD

guinea pockets and needlepoint top. Furniture of an earlier period includes a set of Queen Anne walnut side chairs, carved shells centering the seat frames, and a number of marquetry pieces. Other desirable furniture includes Beau Brummel dressing tables in mahogany and satinwood, tall-case clocks, Heppelwhite and Adam bookcases, and a Sheraton four-post bedstead. Among the smaller items there is a set of Sheraton carved and gilded wall sconces in the form of bouquets centering small oval mirrors.

A large quantity of silver tableware and decorative objects feature among the Georgian pieces an important set of four double

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salts by Paul Storr, a choice set of four George III small tureens, a pair of covered entree dishes by Paul Storr, Irish silver helmet-shaped sauce boats, a George III hexagonal boat-shaped inkstand and an egg cruet of the same period.

A small group of paintings includes a Diaz landscape, portraits by Opie and Hudson, and a pair of *Fêtes Champêtres* by De Troy. English table glass comprises ruby red and emerald green services of wine and spirits glasses. Portraits in mezzotint after paintings by celebrated artists, coaching aquatints, crewel-embroidered hangings, needlepoint, tapestry, Chinese and European porcelains, and Oriental rugs in both large and small sizes are included.

#### Zorn Etchings from the Griffis Collection

A GROUP of 132 etchings by Anders Zorn from the private collection of Stanton Griffis, New York, will be dispersed at public sale at the American Art Association-Anderson Galleries on the evening of January 8, following exhibition from January 1.

The etched portraits, peasant studies, and nudes include impressions of many of the Swedish artist's finest works and some of the prints are of exceptional rarity. A signed proof, in perfect condition, of *An Irish Girl or Annie* is one of the highlights of the sale. Among the many nudes, signed impressions of *Seaward Skerries* and *Shallow*, both dating from 1913, and the earlier *Precipice* are outstanding. The characteristically informal etched portrait of *Mr. and Mrs. Charles Deering, Reading* is present in a proof printed in rich brown ink, and the well-known portrait of *Ernest Renan* is present in the fifth or final state and signed.

Other notable items are a signed proof with penciled dedication of *At the Piano*; the portraits of *J. B. Faure* and of the peasant girl *Kol Margit*, and one of the few extant proofs of *Per Hasselberg*, Swedish sculptor; the shadowy *Large Brewery*, the bathing scene entitled *With Her Child*, being a rare work of 1890, and one of the only seven copies known of *Young Norwegian at the Piano*; also *The Guitar Player*, *Mrs. Emma Zorn*, *Three Graces*, *Wet*, and *Dalecarlia* peasant studies.

#### Sporting Books & Drawings: Dixon Collection

THE noted collection of English sporting books and drawings formed by Fitz Eugene Dixon of Philadelphia will be dispersed at public sale at the American Art Association-Anderson Galleries on the evenings of January 6 and 7, following exhibition from January 1. All but two of the 125 lots of the first evening's sale are Henry Alken items, comprising the most extensive collection of colored plate books and drawings by Alken ever offered for sale at one time in this country. Many items are of utmost rarity and some have never before appeared at public sale.

The most featured item is Henry Alken's *Beaufort Hunt*, London, 1833, considered the finest set of sporting aquatints ever made, which now makes its initial appearance at an American public sale. Another outstanding item is the collection of forty-nine original racing, shooting, and hunting drawings by Alken, Rowlandson, and other artists, mounted and hinged in a beautiful folio binding almost a century old. A remarkable set of *A Few Ideas* in the original four parts in original wrappers with twenty-four plates by Alken is another of the most important items, as is also a fine copy of the first issue, London 1820-1, of *The National Sports of*



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*Great Britain* in the original dark blue morocco binding. Among the many drawings *Chase* and *Death of the Roebuck* are among Alken's finest work.

In addition to the large Alken group the sale includes Orme's *British Field Sports* with two of the original drawings in watercolor; Rowlandson's *English Dance of Life and Death* and the second and third *Tours of Dr. Syntax* all in original parts; and two sets of the first edition, both in the original parts and uncut, of *Real Life in London*, being the *Part* and *Number* issues.

#### *Woolworth-Carey Furniture, Rugs and Silver*

PROPERTY belonging to the estate of the late Mrs. F. M. Woolworth of New York City together with belongings of F. C. Carey of Richmond, Virginia and other owners will be sold at public auction at Rains Galleries on January 6, 7 and 8, following exhibition from Sunday, January 3.

Fine English furniture, French furniture, silver and sheffield plate bric-a-brac, Chinese porcelains, glassware and Oriental rugs are all included in the present show. Chippendale, Sheraton, Heppelwhite, and Georgian pieces, both antique and reproductions, comprise the group of English furniture, while the French consists mainly in Louis XV, XVI and some Provençal pieces. There are dining tables, sets of chairs, secretary book cases, commodes, card tables, canterburies, coffee tables, and mirrors.

The silver and sheffield presents a variety of articles, some of them being old Georgian plate and are in the form of trays, tureens, hot water kettles and tea and coffee sets.

Two very large and beautiful rugs, one a Fereghan and the other a Bijar, head the rug list. Other weaves represented are, Neristan, Kerman, Arak, Serebend, Kasak, Hamadan, Lilehan, Ghiorez and Karabagh. A small group of Chinese porcelains as well as several near-Eastern pieces form an interesting group containing figures of gods and goddesses, wood and bronze sculptures, porcelains, potteries and panels.

#### *Furniture & Decorations from Guenther Estate*

THE collection of furniture, decorations, antique English silver and Oriental rugs from the estate of the late Paul Guenther will be sold at public auction by order of the executors at the Plaza Art Galleries on January 6, 7, 8 and 9, following exhibition from January 4.

The collection comprises English eighteenth and nineteenth century furniture, French Aubusson upholstered and other period pieces, Italian furniture and authentic reproductions, as well as Aubusson tapestry panels and a collection of old painted and lace fans.

Of special interest is the collection of fine Persian Palace rugs and carpets, including Kermans, Keshans and other rare weaves. Old English and early American silver as well as English, French and Chinese porcelains and bronzes complete the furnishings, among which are some crystal glass ware and a number of unusual chandeliers.

There is also a group of oil paintings including canvases by English, French, Spanish, Italian, German, Dutch, Flemish and American masters of the eighteenth and nineteenth centuries.

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## EXHIBITIONS IN NEW YORK

(Continued from page 4)

An American Place, 509 Madison Ave. Oils, Watercolors, Drawings in Color by John Marin, Jan. 5-Feb. 3.  
Another Place, 43 W. 8th St. Watercolors by Josef Lenbard, to Jan. 16.  
Argent Galleries, 42 W. 57th St. Paintings by Louise Persing and G. Dunham Clarke; Sculpture by Margaret Vandercook, to Jan. 9.  
Artists' Gallery, 33 W. 8th St. Watercolors and Drawings, to Jan. 9.  
A. W. A., 353 W. 57th St. Watercolors and Pastels by Members, to Jan. 2.  
Babcock Gallery, 38 E. 57th St. Paintings by American Artists, Jan. 4-31.  
Bachstitz Gallery, Savoy-Plaza Hotel, Old Masters and Classical Jewelry, to Jan. 9.  
Bignou Gallery, 32 E. 57th St. Paintings by Paul Laboulaye, to Jan. 5; Paintings by Utrillo, Jan. 7-Feb. 6.  
Boyer Galleries, 69 E. 57th St. Paintings by David Burliuk, to Jan. 16.  
Carnegie Hall Art Gallery, 154 W. 57th St. Small Paintings to Jan. 11.  
Carroll Carstairs, 11 E. 57th St. Portraits and Stage Designs by Cecil Beaton, Jan. 5-23.  
Contemporary Arts, 41 W. 54th St. Paintings for the Christmas Budget, to Jan. 16; Paintings by Harold Baumbach, to Jan. 16.  
Decorators Club, 745 Fifth Ave. Decorative Paintings, Jan. 4-16.  
Decorators Picture Gallery, 554 Madison Ave. Four Rooms Designed for Paintings, to Jan. 16.  
Downtown Gallery, 113 W. 13th St. Paintings and Drawings by David Fredenthal; New Group Show, Jan. 5-22.  
Durlacher Brothers, 11 E. 57th St. Paintings by Giuseppe Maria Crespi, Jan. 6-Feb. 6.  
East River Gallery, 358 E. 57th St. Group Show, Jan. 31.  
Ferargil Galleries, 63 E. 57th St. Paintings by Howard Russell Butler, Jan. 4-18.  
Fifteen Gallery, 37 W. 57th St. Drawings by Mateo Hernandez, to Jan. 9.  
Findlay Galleries, 9 E. 57th St. English and American Paintings, to Jan. 11.  
French Art Galleries, 51 E. 57th St. Modern French Paintings, to Feb. 5.  
Karl Freund Gallery, 50 E. 57th St. Flower Paintings, to Jan. 31.  
Galerie René Gimpel, 2 E. 57th St. Paintings by Albert Gleizes, to Jan. 15.  
Grand Central Art Galleries. Drawings by John Taylor Arms, Jan. 5-30.  
Grand Central Art Galleries, Fifth Avenue Galleries. George Pierce Ennis: Memorial Exhibition, Jan. 4-16.  
Guild Art Gallery, 37 W. 57th St. Paintings by di Martini and Donald Forbes, Jan. 4-16.  
Marie Harriman Gallery, 61 E. 57th St. French Paintings, Jan. 6-31.  
Arthur H. Harlow & Co., 620 Fifth Ave. Drawings and Watercolors by Thomas Rowlandson, to Jan. 9.  
Heeramanec Galleries, 725 Fifth Ave. Indian Art, to Jan. 25.  
Frederick Keppel & Co., 71 E. 57th St. Engravings and Woodcuts by Old Masters, to Jan. 9.  
Kleemann Galleries, 38 E. 57th St. Prints, Jan. 4-30; Tempora Paintings, Jan. 4-16.  
M. Knoedler & Co., 14 E. 57th St. Italian and Flemish Paintings, to Jan. 15.  
C. W. Kraushaar Art Galleries, 730 Fifth Ave. Paintings by Glackens and Schnakenberg, Jan. 4-31.  
John Levy Galleries, 1 E. 57th St. Old Masters, to Jan. 9.  
Julien Levy Gallery, 602 Madison Ave. Paintings by Dali, to Jan. 9.  
Lilienfeld Galleries, 21 E. 57th St. Old and Modern Masters, to Jan. 9.  
Macbeth Gallery, 11 E. 57th St. Introduction to Winslow Homer, to Jan. 18.  
Pierre Matisse Gallery, 51 E. 57th St. Masterpieces of Modern Painting, Jan. 5-30.  
Guy E. Mayer Gallery, 41 E. 57th St. Etchings and Lithographs by Childe Hassam, Jan. 5-30.  
Metropolitan Galleries, 730 Fifth Ave. Paintings by M. Westchiloff, to Jan. 9.  
Midtown Galleries, 605 Madison Ave. Paintings by Margaret Huntington; Group Show, to Jan. 9.  
Milch Galleries, 108 W. 57th St. Paintings by Contemporary Americans, Jan. 4-16.  
Montross Gallery, 785 Fifth Ave. Paintings by Paul W. Fuerstenberg, Jan. 4-16.  
Morton Galleries, 130 W. 57th St. Watercolors by Harwood, Steiger and Marquerite Obman, Jan. 4-16.  
J. B. Neumann's New Art Circle, 509 Madison Ave. Paintings by Arnold Friedman, Jan. 2-23.  
Arthur U. Newton Galleries, 11 E. 57th St. English Portraits and Landscapes, to Jan. 9.  
Georgette Passedoit Gallery, 22 E. 60th St. Religious Art, to Jan. 7.  
Frank M. Rehn Galleries, 683 Fifth Ave. Paintings by Carroll, Watkins and Brook, Jan. 5-31.  
Paul Reinhardt Galleries, 730 Fifth Ave. Paintings by Victor White, to Jan. 11.  
Schaeffer Galleries, 61 E. 57th St. Paintings by Karl Hofer, Jan. 4-16.  
Schaffer Galleries, 15 W. 50th St. Russian Porcelain, Jan. 2-31.  
Schwartz Galleries, 507 Madison Ave. Paintings by Frank Vining Smith, to Jan. 9.  
Jacques Seligmann, 3 E. 51st St. Masters of French Painting, Jan. 4-30.  
Marie Shtern Galleries, 9 E. 57th St. Paintings by Erica von Kagen; Stage Designs by Vincente Minnelli to Jan. 9.  
Studio Guild, 730 Fifth Ave. Paintings by Howard B. Spencer, Jan. 4-16.  
Uptown Gallery, 249 West End Ave. Group Show, to Jan. 15.  
Valentine Gallery, 16 E. 57th St. Watercolors by Cézanne, Drawings by Renoir, Jan. 4-30.  
Walker Galleries, 108 E. 57th St. Paintings by Alexander James, Jan. 5-25.  
Wildenstein Galleries, 19 E. 64th St. Paintings and Stage Sets by de Mola, Jan. 4-20.  
Howard Young Galleries, 677 Fifth Ave. Dutch Paintings, to Jan. 15.  
Weyhe Gallery, 794 Lexington Ave. Prints and Drawings for the Holidays, to Jan. 16.  
Yamanaka & Co., 680 Fifth Ave. Chinese Ancestral Portrait Paintings, Jan. 4-23.

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